



Entry Type: Bespoke Notes (WeScreenplay)

Marketing Blueprint: Analysis for Writing Sample

Synopsis Included: No

Notes Date: July 11th, 2023

Ranking: 66th Percentile

Sample TV Script

Comedy

| Television (Half-hour) |

38 Pages

TOP 12%
CONCEPT

TOP 24%
DIALOGUE

RATING

PASS

PLACED IN THE TOP 34%

Percentiles are based on historical data of scores given out by this analyst.

For increased consistency, we calculate a project's pass/consider/recommend rating by using the scores input by the analyst and their history of scoring. Approximately 3% of projects receive a recommend and ~20% of projects receive a consider.

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OPENING THOUGHTS

I think you have an outstanding premise for this story. I also love the inciting incident and the hook at the end as it just left me wanting to continue this journey. I do have some notes in each category, but the two things that need the most work are Posey's arc and scene structure. Your voice shines and this a world to continue exploring. I hope the notes are helpful!

CHARACTERS

POSEY: I think she's a funny character, but want to know more about her flaw in the first ten pages in order to set up her arc (as I mention below in the first ten pages section). I love that she comes up with the idea to steal the sperm at the end of act one. I would try to clarify for the audience why she wants the sperm by that point though. Does she long for a child or are her desires more fiscally oriented for example? Good job bringing her motivations into a bit more focus on page 22. I think the greed aspect of her character does come into focus by the end of the story, but I would consider fleshing that out a bit more before we get to act three. I think my big note for her character by the end is that she needs to have a bit more emotionally at stake. If, for example, she was very hung up on getting married and having kids (which I know goes a bit against her character), it would work to heighten emotional stakes for her when all the men disappear (and maybe also make us wonder what she's going to do when she discovers one at the end). In order for her arc to feel complete for the episode, I would try to hone in on what she needs to learn in terms of the series as a whole.

DR. SHERIDAN: I might let the reader know that this character is female when she is introduced to avoid confusion when all the men disappear. I know part of the point is that we assume she is male (partially from the way she is described as stern and wise). I know there's an implicit judgment there on the part of the reader, but since this isn't something that will translate to screen, I might just clarify to simulate the on screen experience as closely as possible.

GRETA: I think she's my favorite character as I just find her really funny.

JUNE & DENIM: I think these two characters are also well developed and feel specific and nuanced.

LULU: Lulu is probably the least well developed character (I think probably because she is introduced last in the episode so we just need to learn more about her in a shorter space).

PLOT

I love the scene where the car crashes into Dr. Sheridan's office. I think it's an exciting way to introduce the main problem of the series (the fact that all the men have vanished). By page 14, I'm wanting story to have moved forward just a bit more. I think Posey needs to be on more of an active quest. Right now until that page she's a reactive character (reacting to the circumstances around her), and understandably so, but we need her to take action so that it feels like our journey begins. You do get there on page 15 at the end of act one - what might need to be a bit clearer are Posey's motivations for beginning the quest. This is related to the issue of her flaw needing to be clearer. I think if you can flesh that out it may fix this problem. I noted on page 23 that we may need a little more conflict where plot is concerned. I think the more you can raise emotional and/or external stakes, the better. I noted on page 29 that stakes might need to be a little higher for our protagonists. It almost feels like there might need to be some sort of threat to either their physical or their emotional safety. For this reason, you might consider giving Posey a relationship with a man at the beginning of the story so that she has a bit more to grapple with. That or maybe a big crush or friendship. Food for thought. I love the hook at the end of the episode when we discover there's a least one man left on earth. It left me wanting more. I also think the camaraderie between the five women really works and that's a dynamic I want to know more about.

STRUCTURE

My biggest concern in the first ten pages (aside from Posey's flaw) is pacing. It felt to me like a good bit of the story could be trimmed to help move things forward a bit faster. A lot of what I've suggested trimming in the in-line notes is funny, and just wanted to acknowledge that here. The issue is that you want the humor to also move story forward, and if it doesn't do that it should ideally be cut. Hope that makes sense. Another thing to watch out for in terms of structure is scene structure. Ideally, each scene should end early and begin late. I noted a few places where scene structure could be tweaked to help with this. This is a small formatting thing, but I think we might need a SUPER or something on screen alerting us to the fact that we are in a prior time when we meet Denim and June to avoid confusion. I noted at the end of act two that I think 30-33 pages is a more appropriate length for this story. Food for thought. I think if you can trim dialogue, it may help you get there. I think structure is what needs the most work in the story although I do think there is a clear beginning, middle, and end so structure is working in that larger sense.

DIALOGUE

You write funny dialogue, it just needs to be trimmed and clarified at times. I tried to note places in the in-line notes when either was an issue. There are a lot of laugh out loud moments in the dialogue and lines that really land, so well done to you there. As I noted above, dialogue just needs to be edited so that it's always moving story forward. This will help with the structure and pacing issues. Overall though, dialogue is well written, flows, and is easy to read. It stood out as a highlight of the script.

CONCEPT

One thing I absolutely LOVE about this piece is the concept. I think it's just such a fun idea. This is a series I would watch. I also think you really nailed tone. I have two things to consider where concept is concerned. The first is message. I think you have a lot of really great feminist themes throughout the story, but the message might need to be slightly clearer. I think this is again related to Posey's flaw. She's got a really important piece of dialogue about women inheriting the earth on page 37 that's great in terms of message. What's missing is the journey - how has Posey learned this through her experiences in the pilot? I hope that makes sense. You have a foundation and elements for sure, they just need to be more pronounced for Posey specifically. I think another thing that might help is if we get the idea that even though women have inherited the earth, there is a significant chance they are going to mess things up. Food for thought. Again, just working towards a collective flaw. The second aspect of concept that needs work is just the execution of the premise in the story. This is related to the first note as it mostly means that Posey's journey, flaw, and arc need to be clearer in order to hook us into the series. But the idea is great and you also have a great voice, so keep writing this one.

FINAL THOUGHTS

I really enjoyed going on this journey with Posey and her friends. I laughed a lot and it's a fun ride. I think this is an idea worth pursuing. Consider some of the notes and see what resonates with you. I wish you all the best as you continue on your writing journey!

HOW IS THE SCRIPT'S FORMAT, GRAMMAR, AND SPELLING?

The script can become a slow read because of typos, formatting, or other issues.

The script has a few typos, formatting, or grammatical issues, but overall looks professional.

The script has limited errors, and the word choice and formatting make this an easy read. It feels professional.

ADDITIONAL THOUGHTS ABOUT THE PRESENTATION AND READABILITY

I thought you did an excellent job in this category. The writing style flows and the script feels professional. Any typos I caught were minimal and easily adjusted. I think the action lines are pithy and get the job done without feeling overwritten. If anything, you might insert a little more personality into the action lines to help make this stand out from the crowd, but even with no adjustments you are in great shape in this category!

ARE THE VOICE AND PERSPECTIVE UNIQUE ENOUGH TO STAND OUT WITH TV EXECs?

The voice and perspective aren't stand out. Even if the writing is really solid, this may be a little bit run-of-the-mill storytelling.

There are elements of this writing that reveal the writer's voice, however it is either not consistent throughout or isn't quite jumping off the page yet.

This writer has a truly unique voice or perspective. This will really stand out as a writing sample.

ADDITIONAL THOUGHTS ABOUT THE WRITER'S VOICE / PERSPECTIVE

As I mentioned above, I think you've got a great voice and I love the tone and world of the piece. The

humor is on point. The reason this didn't receive the high score is that I think in order for voice to jump off the page, we need the message to be clearer and Posey's arc to be more thoroughly fleshed out. As I mentioned above, I also really like the idea of there being this hopeful pseudo message near the end about women inheriting the earth, but the audience expecting or clued into the fact that Posey is going to mess it all up. I think if you can maybe weave that flaw a little bit more into story, voice will really stand out. Tons of potential in this category though.

DO THE FIRST 10 PAGES ACCOMPLISH WHAT IS NECESSARY TO SET UP THE PILOT?

The first ten pages don't give enough of a sense of the pilot's genre or tone, or don't give an indication of where the story is headed.

The first ten pages are intriguing, but need a few adjustments to grab the reader's attention.

The first ten pages pull the reader in immediately by establishing the tone, genre and promise of the pilot.

ADDITIONAL THOUGHTS ABOUT THE FIRST 10 PAGES

I thought the first ten pages did an excellent job of setting up the world (one in which men take advantage of and abuse women), the tone/genre (comedy), and the central conflict of the story (the fact that all the men have vanished). The one thing I think needs work is fleshing out Posey's character. If you can establish her flaw in order to start her arc in the first ten pages, that's ideal. In TV, you really want character to hook us into the episode, and while I like Posey, she's not hooking me in the first ten pages just yet. But I think highlighting her flaw and the nature of her relationship with Greta will help in this regard.

HOW SUCCESSFULLY DOES THE PILOT SETUP A UNIQUELY ENTERTAINING AND SUSTAINABLE SERIES?

The pilot set up has appeal, but it is something that we've seen before OR doesn't feel sustainable as a series.

The set up provides an engaging and unique element. The idea needs some shaping, but there's real potential.

The pilot set up grabs the reader's attention and holds it until the final page, setting up the series engine in the process.

ADDITIONAL THOUGHTS ON THE PILOT'S ABILITY TO SUSTAIN A SERIES

I definitely think there is so much potential in this idea. The inciting incident and cliffhanger at the end also really stood out as particular strengths when it comes to outlining a series. What needs work here is character. Posey and her friends need to be on a clearer journey with clearer and higher emotional stakes. You've got a great foundation though even if the story needs some work in order to fully ignite the series engine.

Sample TV Script

VIRTUALLY PERFECT
98th - 100th Percentile

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EXCELLENT
85th - 97th Percentile

Concept
88th Percentile

GOOD
50th - 84th Percentile

Overall
Impression
62nd Percentile

Plot
62nd Percentile

Characters
62nd Percentile

Dialogue
76th Percentile

IMPROVE
0th - 49th Percentile

Structure
49th Percentile

RATING

PASS

PLACED IN THE TOP 34%

ABOUT YOUR STORY ANALYST

I'm a reader with more than four years experience writing coverage for studios such as Fox, Universal, and Warner Bros. I have also written for talent agencies and for celebrities including Robert Downey Jr. and Bryan Singer. I have a bachelor's degree in English and a Master's in Film Production.

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